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Vol. 20



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Anybody out there got any hot news on the Beach Boys let us know. As
we love them all.

MIKE

Birthday greetings to Brian on the 20th June and Bruce on the 27th
June, both are 53.

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EDITORIAL

What happened to the BBC omnibus
special on Brian Wilson due to have
been shown at Easter? Well now we're
told it will be shown in September,
no date yet. Hopefully after the
Convention, so we can show it first.

This year we hope to combine live
music with video sessions. We never
really know until much closer to the
time so be there, or be richer.
Well the good news (we think) is that
Brian and Mike are buddies again and
are writing songs together, that will
hopefully lead to a new album. That
is something a lot of Beach Boys fans
have been wishing would happen for a
long time. let's hope it does happen
and we won't be disappointed. Because
most fans seem to agree that Brian
Wilson's songs need the Beach Boys'
vocals. Time will tell if faith is
justified.

A recent letter from subscriber Chris
Phillips says that we write too much
about Brian and not enough about the
other Beach Boys. Of course it's not
deliberate, it's just that Brian seems
to be much more musically active than
the other guys these days.
Brian's done a TV special, a sound-
track album, tracks on tribute albums,
vocals on Van Dyke Parks' album,
incidentally now due in October in the
US. Plus working on many new songs
with Andy Paley. The other Beach Boys
have just been out touring - ever more
the nostalgia band.

Special Screening

I JUST WASN'T MADE FOR THESE TIMES



Record producer and performer (with his band Was Not Was) Don Was has turned his hand to film-
making with this compulsive documentary (co-produced by BBC Omnibus) about Brian Wilson, the
Beach Boys founder, which, though it glosses over some aspects of his life, still offers a fascinating
insight into the man and his music.

Wilson talks very openly about the drinking and drug abuse that blighted his career, but it is
also clear that this documentary marks a point in his life when things seem back on track. Don Was is
very obviously an admirer, and filming in black-and-white cleverly structures the documentary to trace
the life through interviews with family and admirers, as well as musical luminaries including Tom
Petty, Graham Nash and David Crosby.

As *Variety* wrote: 'Unlike most films about artists, this one succeeds in deciphering in accessible
terms what was innovative about Wilson's compositions. Wilson changed the conventions and sound
of pop music...'

Wilson also talks candidly about his early years. His mother, Audree, says he was a talented
happy child, but Wilson's line is that his father was so cruel that he turned to music.

The film - named after a Beach Boys song - also includes a series of new recordings of old
Wilson songs, accompanied by a band of Don Was regulars. There is also a memorable scene of Wilson
standing by the piano, with his mother and brother Carl singing the Beach Boys' 'In My Room'. This
is a chance to enjoy a great music documentary on the big screen. **MARK ADAMS**

US 1995/Dir Don Was. 68 mins.

Showing: Fri 11 Aug 8.45 NFTI; Sat 12 Aug 6.10 NFTI

**Brian Wilson Revisits
Old Classics For New
Documentary Soundtrack**

While *Smile* still languishes in uncertainty, there is new Brian Wilson music on the horizon. MCA will release the soundtrack to producer Don Was's Brian Wilson documentary, *I Just Wasn't Made For These Times*, in July.

Wilson, with Was producing, rerecorded ten songs from his Beach Boys and solo catalog for the album. Musicians include Heartbreaker Benmont Tench on piano and organ, drummer Jim Keltner, guitarists Waddy Wachtel and Mark Goldenberg, bassist Hutch (from Bonnie Raitt's band), and background vocalists Andrew Gold and Was (Not Was) stalwarts Sweet Pea Atkinson and Harry Bowen.

The track listing for the album comprises "The Warmth Of The Sun," "Caroline No," "Let The Wind Blow," "Wonderful," "Meant For You," "Do It Again," "This Whole World," and "Til I Die" from the Beach Boys' 1964-71 time-span, and "Love And Mercy" and "Melt Away" from Wilson's first solo album. The film, shown at recent film festivals around the country, is slated for a Disney Channel showing probably in May.

ICE NEWSLETTER, P.O. BOX 3043,

SANTA MONICA, CA 90408

Wilson and Love 'Smile' again

BEACH BOYS Brian Wilson and Mike Love have reunited to work on new material, the first they have produced jointly in over 15 years.

They have already recorded two tracks, one of which will feature as the closing theme of a *Baywatch* spin-off series called *Baywatch Nights*. This could herald Wilson's return to The Beach Boys as songwriter following years of legal wrangles. Reports have already appeared in *Billboard* magazine that he will be performing live with the group at an upcoming April gig either in Atlantic City, Las Vegas or San Diego.

Meanwhile, Wilson has expressed scepticism about Columbia Records' plan to release a presentation box of the lost '*Smile*' album.

"The '*Smile*' tapes aren't enough in themselves to stand alone as an album," Wilson said. "They're just short strips and pieces of stuff I recorded when I was using drugs. I was sort of out of it. I couldn't think past 20 or 30 seconds of music because I was so screwed up, so stoned. If I had a say, I would say, 'Junk it, don't do it'. But if it is done, so what? It won't hurt us."

'SUMMER OF LOVE'

Anyone interested in obtaining a copy of the single and its a cassette single only (the other track on the tape is not by The Beach Boys), then write to,
Panayiotis Bogdanos
834 Alice Avenue
San Leandro
CA 94577
USA
For details and cost.

BEACH BOYS TOGETHER FOR "SUMMER OF LOVE" FIRST SINGLE, VIDEO FROM "BAYWATCH" LP

SANTA MONICA, Calif., May 4, 1995 -- The Beach Boys' "Summer of Love," due to hit radio stations across the country this month, is the first single to be released off the *Baywatch* soundtrack on Scotti Bros. Records.

Written last year by Mike Love and Terry Melcher, "Summer of Love" was a natural choice for inclusion on the *Baywatch* album that also highlights performances by the show's star, David Hasselhoff, cast members Alexandra Paul and Gregory Alan-Williams, as well as selections from the music montages that are featured on the show each week.

In town recently to shoot the "Summer of Love" music video, the Beach Boys were joined by *Full House* star and occasional Beach Boys drummer John Stamos. The clip was directed by *Baywatch* executive producer Gregory J. Bonann.

Taking a break from filming are from left to right: Scotti Bros. Music Group President, Chuck Gullo, Beach Boys Al Jardine and Mike Love, John Stamos, Beach Boys Brian Wilson and Carl Wilson, Gregory J. Bonnan and the Beach Boys' Bruce Johnston.



****STOP PRESS**** The Van Dyke Parks/Brian Wilson Album 'ORANGE CRATE ART' now has a U.S. release date of October 16th. Track listing is as follows: Orange Crate Art, Sail Away, Hobo Heart, Wings Of A Dove, Palm Tree Moon, Summer in Monterey, San Francisco, Hold Back Time, My Jeanine, Movies is Magic, This Town Goes Down At Sunset and finally George Gershwin's Lullaby. Brian sings lead on all tracks and 95% of the Backing vocals.

BOOK REVIEW

When another new book hits the market about the Beach Boys' phenomenon, I usually hesitate to pick it up right away. I do this primarily to calm down my anticipation that the author will claim he has uncovered "new" dirt to add to the existing garbage surrounding the 'soap opera' of Brian Wilson and the Beach Boys.

In the case of Timothy White's "The Nearest Faraway Place", I suppose my pre-read cynicism is somewhat justified, but mostly prematurely unfair. White's book does bring to light new information about the soap, but he has made a worthy and admirable attempt to combine and explain how Mr Wilson influenced the growth and development of California and it's golden myth, and how this same myth stimulated Brian's creative genius as well.

Perhap too big a project? Not for White, who many regard as quite an authority on the Beach Boys, and also on rock and roll. He has written countless articles for and edited many well known publications (Crawdaddy, Rolling Stone, and Musician - among others), and has a column which appears regularly in Billboard. The real key to White's knowledge though, is his personal relationships with the artists he writes about. In the case of this book, much of the text was provided by many interviews done with Brian and Dennis Wilson over the years. In addition, White has 'filled in the gaps' by doing several interviews with people associated with the group in one way or another. This combination truly rewards the reader with insightful and fairly accurate information about the many events in the band's long career.

Going a step further, White has researched the Wilson family tree, and uncovered many incredible and unknown facts about the family's past.

White's research through city and county records has allowed him to piece together the impressive journey of the family from its European roots to its present stops in Kansas and California. I was truly amazed to read about the many characters in the family, partially because it exposed much about how Murry Wilson's childhood experiences with these ancestors, moulded his personality and reflected his tough guy attitude in raising Brian, Carl and Dennis. This is definitely worthwhile reading.

But the Wilson story is really quite small compared to the fascinating details White incorporates into the text about the selling of California. White divulges how early landowners lured early settlers into the State with propaganda leaflets and newspaper ads romanticising the assets of this opportunistic frontier which not only increased the State's population, but also encouraged a migration, from east to west, of the entertainment business. White reveals the expansion of the State's farming and oil business, and how an opportunity in the latter, provided the incentive which drew the first Wilson to California. The rich narrative reads like an old western novel.

There's much to like about "The Nearest Faraway Place". White provides lots of details about the early childhood lives of the Wilson boys, especially Dennis's life as a true beach bum. There's also lots of information about the unfortunate Gene Landy episode and how the Beach Boys' family worked to get Brian free. The biggest problem with the book is that White fails to really share much of his own personal views or opinions. Simply, this book is chock full of facts and

details, and perhaps White felt that to include his insight, he would further clutter the story. He allows the facts to speak for themselves - one idea that he does somewhat imprint throughout the book is the one of Brian always trying to move ahead, only to be dragged back by all of these external distractions. Brian had quite a crowd along for the ride (seems to be where he's headed back to today). White additionally instills the concept that the lifestyle Brian unconsciously created was the same lifestyle he tried to live. Not meaning Brian surfed (we know he didn't) or hot rodded (though he had lots of cars), but more to live the carefree easy life, to try something new and expand his creative ideas; to know no limits. A bit of what California is, mythically or realistically; a place to fulfil one's dreams. White has hit this idea right on the nose.

PANAYIOTIS

STRANGE TALES OF THE SOUTHLAND

Summer 1976 in the USA was notable for two things - the Bicentenary of the founding of the Union, and the return of Brian Wilson from some three years of (apparently) self-imposed retreat from both the Beach Boys and the world of rock... and amid the vast mass of media hype engendered by the latter event, Tim White's extensive and excellent two-parter for Crawdaddy magazine was about the only article to even hint that Brian's eagerly-reported ideosyncracies resulted from something deeper and darker than general eccentricity buttressed by an above-average drug habit. In later years, White continued to document Brian's career in equally insightful manner, culminating with his now famous Billboard article exposing Brian's "autobiography" for the Landy-propelled fraud that it is.

White has now incorporated all the above mentioned pieces - the Billboard article excepted - into his overview of Brian, his family and environment, "The Nearest Faraway Place", whose title is, thankfully about the worst aspect of the book (the subtitle "Brian Wilson, the Beach Boys and the Southern California experience" is far more indicative of the book's scope and merit). Some may find the lengthy asides detailing the Southland culture at any given point in Brian's life distracting, possibly superfluous, but here White is continuing a notion attempted by Domenic Priore with Dumb Angel Gazette, that of placing Brian's work in a context all too often forgotten these days even in the States, and never really experienced, much less understood by anyone outside the US. In this, White succeeds admirably... however, devoting the vast majority of the first 78 pages (out of 362) to a finely detailed Wilson family history dating back to the 1820s could - and has - come over as something of a waste of time and space, at least until Murry appears on the scene, and the fact that Murry's father, William Wilson, made his son seem the model of reason and light could have been deduced from less exhaustive evidence.

BUT... the very average photo sections, and a somewhat episodic structure excepted, the above is pretty much the only bone to be picked, and for a newcomer to the world of Wilson, Tim White's book certainly earns it's place on your shelf alongside David Leaf's seminal 1985 volume. The clarity of writing combined with an unusually even-handed approach - just about all the majors are treated fairly, only the good doctor Landy being (rightfully) depicted as a cross between Svengali and Machiavelli with a touch of Saddam Hussein for good measure - makes for an absorbing read, even when you know not only the plot but also whodunnit. For me, the litmus test of a BB/BW tome these days is, "did it tell me something I didn't know" - yes, several things - and "does it make me think" - yes again.

The ultimate Brian Wilson/Beach Boys book has yet to be written... indeed, probably never will be; but combine this with David Leaf's, and I'd say you're about 75% of the way there.

AGD

BOOK REVIEW

"The Rainbow Files - The Beach Boys on CD"

After having a beer with Danish authors Rene Hulz and Hans Christian Skotte after last year's Convention, I was, if not breathless with excitement, then at least enthusiastic, about their plans to catalogue every Beach Boys recording currently available on CD: a kind of Brad Elliot's Surf's Up for the '90s. The book they've published - "The Rainbow Files" does and doesn't fulfil its promise...

Where it does succeed is in the sheer completeness of its research. Every available track, whether written, recorded or produced by a Beach Boy, is included, with details of alternative mixes, live versions and so on, and where to find them. If you REALLY want that stereo version of The Monkey's Uncle, it will tell you which disc to purchase, which bogus label it appears on, the running time and sundry other details (writer, producer, lead vocalist, etc.).

The best sections of all are the track listings of M & M's still-monumental Still I Dream of You CD of Brian's early productions (with all the writing and lead vocal credits) and a fascinating blow-by-blow analysis of the American Band soundtrack. A case in point:

"Smile 35.2 Hawaiian Chant - 0:20
BW // Instr. // (piano only)" What?!

Here, all the video clips are fully credited, with original sources and concert dates. I actually learned a lot from this. For instance, did you know that the Hendrix clip is a track called "Third Stone from the Sun"? You did? Oh well.

However, in many readers' eyes where the book falls down is on precisely this point. The indexing system takes a good solid month off work to work out! These guys have got an Apple Mac and they're gonna use it! The index in the middle of the book tracks every song on disc in chronological order. A01 is Luau (their debut) whereas Y11 is Summer In Paradise (their last). Here, the numbering system makes sense, and in some cases is very deeply thought out. For instance D26.1 is "All Dressed Up", D26.2 is "I Just Got My Pay" and D26.3 is "Marcella". Same song, essentially, written in 1964, so the same code! "Wouldn't It Be Nice" has no fewer than 12 entries: all different versions, including album, bootleg sessions, LIVE IN LONDON, Monterey 1970 and so on.

Great, you say, but when you turn to the track listings for all the actual albums, the reference numbers take on an almost psychedelic quality, jumping about all over the place and frankly confusing rather than illuminating the reader. A simple track-by-track listing would surely have been enough.

Another potential sticking point is that official and bootleg albums are jumbled up together in CHRONOLOGICAL order of recording dates rather than into separate sections, and not all boots are listed. They've given track listings only for those you HAVE to buy so that you can own every track. For SMILE, for example, only the Japanese picture disc and/or the 2-CD "Bits and Pieces" are listed. Sensible of course, given average salaries, but frankly the Beach Boys world is crying out for a comprehensive track listing of all available bootleg CDs. If only to get off my back the people who still write to me with the eternal question, "but where CAN I get a CD version of Lee Dempsey's fake "Do You Like Worms?" The answer's here, but it can be a bit of a struggle to find it.

There are, to be fair, some nice touches, like the chronological session history, the lead vocals information (often contentious!) and the mind-blowing attention to detail. It's also bang-up-to-date, too. Mike Love is even credited as co-writer of "California Girls" et al.

Inevitably of course, there are some unintentionally hilarious quirks, such as its near-obsession with sound quality and "collectibles". Here we're talking recommendations for actually IMPROVING the quality of CDs with Stop Light Pens (?), all-valve amps and separate Digital-Analog Converters! Or, with the spare hundreds left over, owning your very own special wooden "collector's box" to house your precious copy of "Good Vibrations". They even have a photo of a faithful 1:12 fantasy model of Brian's Bel-Air house, complete with reproduction Smile shop and studio - all in bright pink, just as Brian intended. These guys are SERIOUS!

But at the end of it all, you're left with the urge to pick up a DECENT READ or pop on your now threadbare box set and put it on random selection. This is a great buyers guide for the fan who MUST HAVE EVERYTHING, or someone who simply wants to wallow in the sheer enormity of the Beach Boys' archives. But like me, if you thought YOU were an anorak, think again: the Danes have just stolen the lead.

SEAN MACREAVY

Available from me at: 53 Sheffield Road, Godley, Hyde, Cheshire, SK14 2PR, UK. price: £11/\$16 + £1/\$2 p & p.

PS Congratulations to Geoff Baker in Bracknell who correctly identified the wacky Japanese lyrics in the "In My Room" competition.

1. Wild Honey
2. Dance Dance Dance
3. Cottonfields (Yes, REALLY!)

Of the ten people sad enough to get all three right, he was first into the padded cell, thus he gets a free copy of the excellent "In My Room" tribute CD. Everyone else, you're just going to have to send me 20 quid, 30 dollars or whatever, to the above address. It's all for charity, so go on, commit fashion suicide!

-o0o- C O M P E T I T I O N R E S U L T S

In issue 103 I asked for the missing two US No. ones written by members of the Beach Boys. The answers were:

Surf City	-	Jan & Dean
I Write The Songs	-	Barry Manilow

Unlike the last competition everybody got the answers correct. After putting all the names in a hat these are the first five that came out.

Steve Mahon	-	Ireland	Barry Platoff	-	USA
D Wilby	-	UK	Haka Anderson	-	Sweden
Rita Carter - UK.					

Books on their way.

Thanks to all who entered.

Beach Boy Songwriters Collaborate Again

BEACH BOYS BRIAN WILSON AND MIKE LOVE REUNITE TO WRITE

■ BY CRAIG ROSEN

LOS ANGELES—With their long-running legal matters resolved, Beach Boys Brian Wilson and Mike Love have reunited to work on new material.

The reunion could lead to the first Beach Boys album of new material featuring Wilson in nearly 15 years.



PARKS

On Feb. 27-28, the duo met at Mike Love's home overlooking Lake Tahoe to work on two new songs. On March 3, Wilson and Love were holed up in a Malibu hotel speaking about their re-

union, prior to entering a Glendale, Calif., studio that evening to cut demos of two untitled tracks. At the sessions, the duo was joined by Beach Boy Carl Wilson, on backing vocals and guitar, and several studio musicians.

One of the two tracks will be submitted for the closing credits of the "Baywatch" spinoff, tentatively titled "Baywatch Nights." A second song was planned as a possible title song for a film called "Grace Of My Heart."

Meanwhile, Capitol Records is to pay tribute to the group's glory days with "20 Good Vibrations—The Greatest Hits," due April 4.

While the Wilson-Love reunion is still in the early stages, both sound enthused about the possibilities.

On March 3, a TV crew from "Entertainment Tonight" taped the duo at the piano of a Malibu restaurant, appropriately performing the 1968 hit "Do It Again," but after the lights and cameras were turned off, Wilson, with Love looking over his shoulder, continued to work at the piano on one of the new songs. "I can't wait to do this vocal," Wilson said to Love. "It's going to be so good."

Both are excited about their new collaboration. Love says that after he

mentioned the possibility of a track for the new "Baywatch" series, Wilson sat down at the piano and went to work.

Of the track, Love says, "I couldn't believe how reminiscent it was of the earlier days. It has a lot of the classic elements of a Beach Boys hit. It has a combination of the surf guitar feel to it, along with the a cappella intro. It's a cross between 'Do It Again' and 'Surfin' U.S.A.'"

Adds Wilson, "Michael has always been one of my idols. It took him to get a little of the energy going and get some of the creative aspects going."

Yet, Wilson says he has mixed feelings about "20 Good Vibrations" and the possible release of the boxed set "The Smile Era" (Billboard, Feb. 4).

"Record companies like Capitol get off on putting out those 'best of' compilation albums," says Wilson. "Not only do they make money, but they are proud of us. They are proud to have once been our record company. From that aspect it is good, but it's not so good to me to put out 'I Get Around' or 'Help Me, Rhonda.' Some of the Beach Boys stuff we did I hate. Back then, when I was 24 it was fine, but now we're early 50s guys. Some days I look back and really wish I would have taken the time and cut the track a little slower and watched for sharps and flats and singers, but I wanted to get out of there."

Love says his partner is being too hard on himself: "Everyone else thinks the songs are great, but he's Mr. Critical."

Wilson is also dubious about a planned "Smile" box. "The 'Smile' tapes aren't enough in themselves to stand alone as an album," he says. "They're just short strips and pieces of stuff that I recorded when I was using drugs. I was sort of out of it. I couldn't think past 20 or 30 seconds of music because I was so screwed up and so stoned."

"If I had a say, I would say, 'junk it, don't do it,' but if it is done, so what? It won't hurt us."

Love says, "There was a lot of musical brilliance in what he was doing. It just didn't have the coherence of a whole project like 'Pet Sounds' did."

Nonetheless, Wilson marvels at the

fact that young musicians know his unreleased material. At the recent tribute concert to Wilson held in November in Santa Monica, Calif., Wilson performed and watched a young generation of artists interpret his songs. "Some of the bands were doing songs that we never released," he says. "I couldn't figure out how they did that. They must have got a bootleg copy."

Wilson is also open to possibly performing live with the Beach Boys. The group is tentatively scheduled to perform in Atlantic City, N.J., April 5-9; Las Vegas, April 28-29; and San Diego, May 5-7.

"I would love to play keyboards and smile and watch Mike do his thing," Wilson says. Love adds that Wilson could sing lead vocals on "Don't Worry Baby" or "Surfer Girl."

But Wilson says Matt Jardine, the son of Beach Boy Al Jardine, who joins the band on tour singing Wilson's part, may not like the company. "I hear him from behind the stage," Wilson says. "His voice is stronger than mine, and he can actually hit those high notes."

It was only two months ago that Wilson and Love resolved their long-running legal battle over the songwriting credits on 35 of the group's songs (Billboard, Dec. 24, 1994). But even before the resolution of the lawsuit, Love was hopeful that Wilson would rejoin the group to record new material (Billboard, Aug. 27, 1994).

Love says Wilson moved to settle the lawsuit three years ago. "But now it's done," Love says. "It's over, everything is resolved, and we are going straight ahead. There is no barrier to us working together."

The two new songs are the first step in what may lead to a full Beach Boys album. "We have some long-term plans to do a bunch of songs and work with [Wilson's producer] Don Was," says Love. "We have been having talks with him."

Was is in Japan with the Rolling Stones. Upon his return, Love and Wilson hope to meet with the Grammy-winning producer.

Love says the two new songs will serve as a catalyst for future projects: "We are going to work on two songs specifically [tonight], but Brian has a

ton of songs to develop, and I have several songs that I have been fiddling around with independent of Brian. What we have to do in the next couple of weeks is go through a bunch of songs and maybe create some new ones. If Don Was likes the songs and wants to record them, we will see what [Was] thinks is the right place for a record deal."

Under Was' guidance, Wilson has been at work on the soundtrack from the soon-to-be-released Wilson documentary "I Just Wasn't Made For These Times." Another project Wilson has been working on is "Orange Crate Art," a collaboration with Van Dyke Parks.

"Orange Crate Art" includes versions of George Gershwin's "Rhapsody In Blue" and George David Weiss and Bob Thiele's "What A Wonderful World."

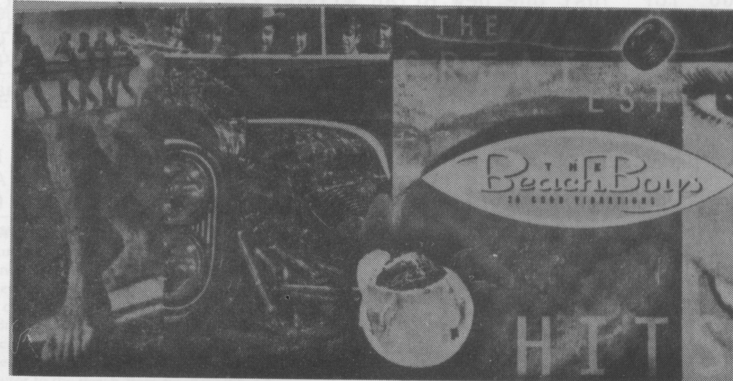
Warner Bros. president Lenny Waronker says the album "is a couple tracks shy of completion" and has yet to be scheduled for release.

Following the Grammys, Was said that a theatrical, home video, and TV deal for the Wilson documentary was imminent (Billboard, March 11). A

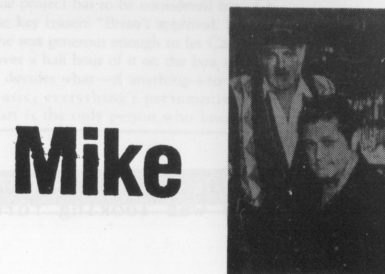
soundtrack album, which includes live versions of Beach Boys classics and Wilson's solo recordings, is tentatively set for release on Was' MCA-distributed Karambolage label during the first week of July.

The songs featured in the film are "Meant For You," "Still I Dream Of It," "Warmth Of The Sun," "Till I Die," "Love And Mercy," "Do It Again," "Orange Crate Art," "Caroline No," "Wonderful," "Good Vibrations," "God Only Knows," "This Whole World," "Finders Keepers," "Surfer Girl," and "In My Room."

With all the renewed activity and his recent marriage, Wilson is optimistic. "It's going to come together tonight, I know it will," he says. "We have so much momentum, professionally and personally. This is ironic, because we are right here on the beach, but it's like surfing a wave. When you feel a wave going, you don't stop and say, 'What is this?' When you feel that positive wave hitting... it's like God is waving a flag, saying, 'Go man go!' This whole thing I'm talking about is because [Mike] is here with me. My whole life is starting to perk up now, there is no stopping."



Album art for The Beach Boys' "20 Good Vibrations—The Greatest Hits"



Mike

Brian Wilson,
Mike Love
Reunite
To Write,
Record
New Tracks

Brian

Brian Wilson, Mike Love Reunite

R E V I E W

"Till The Night Is Gone" - A tribute to Doc Pomus
Rhino Records: CD 8122 - 71878-2

TRACK B: "Sweets For My Sweet" - Brian Wilson

Originally a hit for The Drifters in 1960 and subsequently one for the British group, The Searchers, in 1964. This song is the first I've heard from Brian's recent flurry of activity in the studio. It's a joint collaboration/production between Brian and Andy Paley. Brian plays piano and sings lead and backing vocals while Andy takes care of the rest including organ/bass/guitar/drums/percussion/autoharp and backing vocals.

The track itself is piano/organ led with the drums, bass and guitar also being dominant in the mix, the drum fills in particular sound great - very powerful they help drive along this lively and exuberant version. There's also a delightful organ pattern which runs through the verses. Overall the track is very Spectorish with full use being made of all the instruments, in particular the percussion in the chorus. About half way through there's a "Sloop John B" type acapella vocal break with Brian and Andy singing the chorus refrain once before the instrumental track kicks in again - nice touch, it works well. It also highlights the good use which is made of Brian's and Andy's vocals throughout the whole song; a nice mix is created in the backing vocals which is particularly effective during the chorus. Brian's lead vocal is OK although he still has a tendency to waver slightly off key at times. What does come across well is the exuberance of his performance - it certainly sounds like he had great fun recording this.

Paying £13.00 for just one new Brian Wilson track would be much too steep for most us, fortunately the CD also contains some fine versions of other classic Pomus songs including "Save The Last Dance For Me", "Turn Me Loose", "A Mess O' Blues", and "This Magic Moment" by artists as diverse as Lou Reed, Bob Dylan, Dion and Solomon Burke, which makes this a worthwhile purchase in my mind.

I really like Brian's version of this classic 'pop' song and I look forward to hearing some of the original material that Brian and Andy have been working on, hopefully in the form of a Brian solo LP (I'm nothing if not optimistic!)

NEIL STEWART

-o0o-

R E V I E W

For the Love of Harry : Everybody sings Nilsson -
Label & No. - Music Masters - 01612-65127-2

Being a fan of Harry Nilsson, especially his first three RCA albums - PANDEMONTIUM SHADOW SHOW, AERIEL BALLET & HARRY, I was looking forward

to this tribute album very much. Especially as amongst its featured artists were Brian Wilson and the long time coming Beckley, Lamm, Wilson trio. Obviously these are the two tracks of main interest to Beach Boys/Brian Wilson fans. Firstly Brian's track, "This Could Be The Night" originally recorded by The Modern Folk Quartet and produced by Phil Spector.

It's been on record for a long time that this is one of Brian Wilson's all time favourites. Plus it's a song one has always imagined would be perfect for Brian or/and the Beach Boys. If the Beach Boys had recorded "This Could Be The Night" in the sixties then maybe it would have been perfect. It has to be said though that this is an improvement over Brian's "Sweets For My Sweet" on the Doc Pomus tribute album. It's hard not to compare these versions to the originals and MFQ's version of "This Could Be The Night" is terrific. The problem is Brian's lead vocals, once the greatest sound on record ever, i.e. "Don't Worry Baby", "Caroline No", etc., etc., etc. Brian unfortunately doesn't sound quite right here. The only track on the CD in mono? Brian is helped out by the Paley brothers, Andy on drums, guitar, background vocals, percussion and co-production (with Brian), and Jonathan on bass and fuzz bass plus Tommy Morgan on Harmonica. The sound and production are suspect, but its not too bad. Maybe I'll get used to it, I usually do with Brian's tracks. It's just right now Brian sounds uncomfortable singing it, and I feel uncomfortable listening to it.

The initial released recording by Gerry Beckley, Robert Lamm and Carl Wilson is "Without Her" (not to be confused with Peter Ham's "Without You") originally covered by Herb Alpert and Blood, Sweat & Tears (the Al Kooper version) plus many others. "Without Her" was never one of my favourite Nilsson songs but the trio do a nice arrangement (by Robert Lamm and producer Phil Galdston) that improves the song for me. Gerry Beckley sings main lead with Lamm and Wilson chipping in here and there - unfortunately not enough Carl. Judged on this track an album from the trio is still eagerly awaited.

Other highlights which make the CD worth buying are: Remember -- Randy Newman, Turn On Your Radio - Marc Cohn, One - Aimee Mann - Think About Your Troubles - Jellyfish, and Lifeline by Jimmy Webb. Buy it and help a worthy cause. (The Coalition To Stop Gun Violence.)

MIKE

-o0o-

SMILE A WHILE AWAY YET: Plans for the release of music Brian Wilson created for the legendary, uncompleted Smile album have been in development, but don't hold your breath just yet. Sources close to the project tell ICE that a February 4 *Billboard* article detailing a proposed three-CD package was "premature."

For perspective, we asked David Leaf, a principal contributor to the Beach Boys two-fer CDs and their 1993 box set, about the situation. He feels any Smile project has to be considered tentative for one key reason: "Brian's approval. It's his art, and he was generous enough to let Capitol include over a half hour of it on the box set. Until Brian decides what—if anything—to do with his music, everything's presumptive, because Brian is the only person who knows

what should and shouldn't be part of any Smile package." According to sources, the other Beach



15. "THIS COULD BE THE NIGHT" (2:30)

BRIAN WILSON
ROCK MUSIC COMPANY (BMI)

VOCALS AND PIANO - BRIAN WILSON
DRUMS, GUITAR, B.A.

GROUND VOCALS, AND PERCUSSION - ANDY PALEY
BASS AND FUZZ BASS - JONATHAN PALEY
HARMONICA - TOMMY MORGAN
PRODUCED BY BRIAN WILSON AND ANDY PALEY
RECORDING AND MIX ENGINEER - MARK LINETT AT YOUR PLACE OR MINE LOCATION RECORDING, GLENDALE, CA., SUMMER, 1994
PRODUCTION COORDINATOR - LAURA GROVER
SPECIAL THANKS - MELINDA LEDBETTER
BRIAN WILSON APPEARS COURTESY OF KARAMBOLAGE / MCA RECORDS

Boys also have yet to approve the project. Meanwhile, on April 4, Capitol releases a simple new Beach Boys compilation titled 20 *Good Vibrations - The Greatest Hits*. It includes most of the biggest Capitol-era hits from "Surfing U.S.A." through "Good Vibrations," plus the 1988 Elektra chart-topper "Kokomo" and the non-single "Catch A Wave" (the blueprint for Jan & Dean's hit "Sidewalk Surfin").

ICE NEWSLETTER, P.O. BOX 3043, SANTA MONICA, CA 90408

GLIMPSES A NOVEL BY LEWIS SHINER

Ray Shackleford is good at fixing things. Broken stereo systems mostly, but unfortunately he is unable to repair the one thing that requires his most urgent attention - his life. Tortured by guilt over the grief that he cannot feel in the aftermath of his fathers accidental drowning, he is also in a loveless marriage that he really should exit but doesn't have the guts to take the initiative.

Instead he seeks solace in music, but it's 1989 and most of the stuff stinks. It was different in the 60's of course, when for a tantalising moment it seemed like it might even change the world. Most of the music was sublime, some of it just ran out of steam, a goodly quantity of it disappeared up it's own rear end, and the rest..... well the rest simply never got made in the first place. Ray Shackleford however, is about to make amends.

Testing a newly fixed system he plays a recording of the Beatles "Long and Winding Road". But during the song Ray imagines in his own mind how the track should have sounded had the hapless Fabs been properly in the mood, instead of leaving it to Spector to pick over the carcass. Only he doesn't just hear it in his head the sound spills from the speakers. Without understanding how, Ray captures the GET BACK album sessions in their entirety, and on tape too. An alliance is formed with Graham Hudson, erstwhile proprietor of a dubious record label Carnival Dog, which specialises in a series of 60's re-issues entitled GLIMPSES. The hitherto unheard Beatles masterwork becomes the latest addition to their catalogue.

Not being backward in spotting megabucks potential, Hudson siezes on Rays unusual gift and persuades him to explore another lost body of work, The Doors' "CELEBRATION OF THE LIZARD". This time Ray not only hears music but sees the participants. Interacting with Jim Morrison proves to be as impossible a task as his legend suggests, but an auto accident, engineered by Ray, in which Jim kills a luckless wino galvanises his talents just long enough to allow him to finish the album. The music is powerfully disturbing, leaving Ray Shackleford drained and possessed of ever more intense dreams involving his dead father. Hudson sends him home to recuperate with a copy of David Leaf's CALIFORNIA MYTH and a PET SOUNDS CD. The next mission is to bring back SMILE.

How Ray succeeds in achieving this forms the most satisfying part of this book. From sitting outside Brians' old house on Laurel Way on a lonely night in 1989, to stepping over the front door threshold into 1966 is a spellbinding amalgam of well trodden factual events which Shiner has woven into fictional scenarios that seem so utterly believable. He does it by persuading Brian that the world of 1989 needs SMILE. By necessity he doesn't tell him what the future holds for his brother Dennis, because for Carnival Dog the end justifies the means, but more importantly Ray has by now been sucked into the uncertain realm of Brian's fragile psyche. He does it by cajoling, encouraging and bullying the boy-genius into delivering a completed album which they play back in the solitude of a darkened studio to mutual astonishment.

Bringing back SMILE into the vaults of Carnival Dog has not been good for Rays health and he departs to the Caribbean, drawn to the scene of his fathers death. There his body heals, steadying itself for a final assault on history.

THE FIRST RAYS OF THE NEW RISING SUN should have been an artistic zenith, but James M Hendrix got sloppy with prescription drugs and died on Friday September 18, 1970. Rays brief is to keep Jimi alive beyond Thursday evening and at least until the weekend, when the partially completed tapes of the album will be retrieved from New York. But Ray cannot prevent Jimi dying in other ways and both are ultimately mown down by a truck whilst crossing a seemingly quiet Manhattan street.

Ray finds himself in a place where he's not supposed to be, and in a series of climactic confrontations he is permitted a final rendezvous with all the characters whom he has challenged across the decades to fulfill his own broken dreams. They're all here, all at peace, and in the midst of it all is Brian Wilson. But what's he doing here?after all, Brian was a survivor, right? In a word, consequences. Ray is here to be told that he can't rewrite history on behalf of his heroes and then expect them to come through it unscathed.

The ending of the story is something I shall not reveal, because then you'd all have an excuse for not going out and buying this book in the first place. And knowing an awful lot of you personally, I can't think of anyone who would not enjoy this tale. Be warned though, that this is not a book about Brian Wilson it is an articulate work of fiction, and a meticulously researched tome which explores adult themes and employs robust language (parents please note).

Rather, it is the story of a man whose life has been touched in a very real sense by these rock icons, and I guess we all lay claim to some sort of affinity with Ray Shackleford otherwise, why are you reading this already?

GLIMPSES is unfortunately not available in the UK and there are no plans to publish it here in the foreseeable future. Furthermore it is fast becoming a much sought after item on the cult fantasy collectors circuit. It is published by William Morrow & Company Inc, 1350 Avenue of the Americas, New York. NY 10019, but is sadly now out of print. However, check out the books availability (hardback only) with Pet Sounds, 11 St Mary's Place, Newcastle Upon Tyne, NE1 4EE. Tel: 0191 261 0749. Expect to pay around £20 for the best Read you'll have this year or next.

Peter Whitfield.

Look! Listen! Vibrate! SMILE! (Revised Edition)

Contributors, many of them previously unpublished writings, include:

The ultimate fanzine, originating from the meager newsletter called *Dumb Angel Gazette*, this book is an in-depth study of the mysterious time period when Wilson and fellow band mates attempted to put out a masterpiece, including songs such as *Good Vibrations* and *Surf's Up*, but instead disintegrated into chaos and strife. Domenic Priore compiles such treasures as:

- Complete *Smile* bootleg discography
- Previously uncovered articles from the Past (giving not only insight into the Beach Boys, but the time period of 1966.)
- Inside view from studio engineers, Chuck Britz, Stephen Desper, & Mark Linett.
- Session worksheets documenting the music created.
- Exclusive photos of Wilson collaborating with the *Wrecking Crew* and on the "scene."

Look! Listen! Vibrate! SMILE! takes on the subject of another influential mid-60s phenomena--the Beach Boys and their often speculated fall from pop superstardom that occurred during the recording of their follow-up album to the critically-acclaimed *Pet Sounds* and was to contain the LP versions of "Good Vibrations," "Surf's Up," and others. Surf music connoisseur and critic, Domenic Priore, compiles an amazing amount of information from media kits to session photos to essays from people involved with the recording of an album, tentatively titled *Smile*, that ended up being shelved by Brian Wilson and is still only available in bootleg forms.

Though he carefully agrees that "it's starting to look like *Smile* has a purpose," Wilson clearly feels the matter is out of his hands. "Who knows what they're gonna do?" he asks, "What do you think we should do?"

SF Weekly

March 22-28, 1998

LAST GASP OF SAN FRANCISCO
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LOOK! LISTEN! VIBRATE! SMILE! (Revised Edition)

The insider history of Brian Wilson's and the Beach Boys' soon to be released "lost" masterpiece "Smile"
300 pages black & white
SBN 0-86719-417-0 \$19.95



Yes its been revised and its better than ever. Buy it again.

"LET'S PUT OUR HEARTS TOGETHER"

A Concert for Brian Wilson

It all started back in January as a throwaway comment during a phone call between Mark Service and AGD: having just dissected the November 1994 tribute gig for Brian in Santa Monica - which consisted in the main of thrash renderings of BW numbers - the latter observed to the former that such a concept should really have a harmony foundation and, tossing off a few UK names known to be of a Wilsonian persuasion, made the fatal statement, "It shouldn't be too hard to pull together." As far as AGD was concerned, end of matter... not so Mr Service. Much beavering resulted in a further phone call some three weeks later, Mark announcing to a perplexed AGD, "It's on!"

And it was, and is, and will be, on 17th September (the Sunday after the Convention), at The Orange, North End Crescent, North End Road, London W14, from 1.00 pm to 6.00 pm. The performer list has been 75% finalised, with several still being actively pursued as we go to press, but have no fear, the following will - acts of God aside - appear.

Sean McCreavy & Paul McNulty with Robin Wills
(ex-Barracudas) & Rick de Jong (Harmony Beach/Cantinas)
The Beach Buggies - Tony Rivers & Alan Carvell
Sid Griffin (ex-Long Ryders) & The Cole Porters
Sean O'Hagen (High Llamas/Microdisney)
The Surfin' Lungs
The Surfionics (Chris White and cohorts)
Wavelength (M
Martin Lawford (Gidea Park)
English Chamber Choir

Tickets, priced at £5.00, are available from Mark Service, 42 Clonmore Street, Southfields, London SW18 5EX. Please make all cheques payable to Mark Service and PLEASE enclose an SAE to not only speed your tickets on their way, but also to keep costs to a minimum - this is a non-profit making charity event, the proceeds going towards a charity of Brian's choice. ONLY 400 TICKETS WILL BE ON SALE, SO PLEASE ORDER EARLY TO AVOID MISSING OUT!! For those unlucky enough not to make it, some form of live souvenir (CD/cassette/maybe both) is envisaged - we'll let you know more later...

So, remember - 17th September, 1.00 pm at The Orange. It's for charity, it's for fun, but most of all, it's for Brian. Be there.

AGD

C O M P E T I T I O N

EMI have kindly offered some copies of the brand new double album BEST OF THE BEACH BOYS. 44 great tracks from "Surfin' USA" to "Kokomo" including tracks from SUNFLOWER, SURF'S UP, HOLLAND, 15 BIG ONES and LA (LIGHT ALBUM).

One question to answer this time. We often refer to the US adult contemporary charts for recent chart positions of Beach Boys singles. What was the biggest AC hit for the Beach Boys and what position did it peak at. Some clues, they have had fifteen AC hits; the first was "It's OK" in 1976 the last was "Hot Fun In The Summertime" in 1992. Only four of the songs made Top Ten.

Answers to the STOMP address please.

MIKE

Saturday 16th September 1995

TICKETS As you will have seen from the advertisement in the previous issue, tickets are this year again available from PO Box 103. Tickets at £5.00 per person are available until 31st August (after this they become £10 per person). Any applications not accompanied with an SAE will have their tickets sent out with the next issue of the magazine. There will be tickets on sale at the door but these will be £10.00 each. There are 350 tickets for sale. Sorry - NO REFUNDS.

BADGES: There was a problem with badges last year. This will not recur this September. As previously it is the first 200 through the door who receive a badge commemorating the event.

ENTRY: The door, as usual, will open at 11.00 am. Table holders are allowed in at 10.00 am and may be accompanied by one assistant. There should be refreshments available throughout the day.

TABLES: Twelve tables at a size of 4ft x 2ft are available for hire. Charges are £17.50 for previous hirers per unit. £22.50 to first time applicants. However, after 14th August they are £35.00 each. Tables are only available for hire via a written agreement which can be obtained from PO Box 103, by including an SAE. In order to be eligible for a table you must have maintained a consistent subscription to STOMP magazine for more than 18 issues.

ANYONE WISHING TO SELL OR TRADE ANYTHING MUST HAVE A TABLE.

WANTED!

FOR THE

CONVENTION

We are very much in need of any of the following books, if you are able to assist please drop us a line.

P.O. Box 103, Farnham, Surrey, GU10 3QG.

Beach Boys Southern California Pastoral	Beach Boys (2nd edition)	
Bruce Golden 1976		Byron Preiss 1983
Beach Boys A biography in words & pictures.	Beach Boys Silver Anniversary	
Ken Barnes 1976		John Millward 1985
Beach Boys	Beach Boys	
	John Tobler 1977	Dean Anthony 1985
Beach Boys and the California Myth	Beach Boys (update of California Myth)	
David Leaf 1978		David Leaf 1985
Beach Boys		
	Byron Preiss 1979	

BOOKS AND MAGS As well as the full range of Beach Boys books (see Issue 103), there are now these following new A4 collectors books available: SURF MUSIC (62 pp- £7.50), PHIL SPECTOR (75 pp- £8.00), GIRL GROUPS (102 pp- £10). Also available now is a new range of A5 mags includes BEACH BOYS, BRIAN WILSON, USHER/BOETTCHER, DICK DALE, JAN & DEAN and GIRL GROUPS. Why not check out the titles in more detail by sending for a brand new catalogue. All prices include UK p & p. Send SSAE (A5 size) to: Kingsley Abbott, Hollycot, High Common, North Lopham, Diss, Norfolk, IP22 2HS.

WANTED. I am looking for reasonably clean or better copies of the following Surf/Drag era U.S. ALBUMS. Great trades or good money offered: KNIGHTS- "Hot Rod High" (Capitol), REVELLS- "Go Sound of the Slots" (Reprise), ROAD RUNNERS - "New Mustang" (London), COMPETITORS - "Hits of Street & Strip" (Dot), SQUIDDLY DIDDLEY - "Surfin' Surferi" (HBR), JALOPY 5 - "Draggin' & Surfin'" (Modern Sound 536). Please ring Kingsley Abbott on 01953 681458.

HI, I'M LIZ, a 19 year old Beach Boys fan. I'm into all kinds of American music and would like to hear from Beach Boys fans of a similar age, male or female. L. Bickerdike, 35 Taylor Hill Road, Taylor Hill, Huddersfield, West Yorkshire HD4 6HN.

SURFER'S RULE is the big surf music magazine from Scandinavia (all in English). Lots of Beach Boys, Jan & Dean, Honeys, Surfari, Gary Usher, Ripchords, Dick Dale, etc. Subscriptions: £5.00 for 3 issues (cash please), published 3 times a year. Please send money to Goran Tannfelt, Grev Turegatan 71, 11438 Stockholm, Sweden.

NEIL YOUNG APPRECIATION SOCIETY: Quarterly glossy magazine, minimum 48 pages, full typeset and full colour cover. Many photographs, up-to-date news, articles covering every phase of Neil Young's career, exclusive merchandise. MEMBERSHIP DETAILS: United Kingdom & Eire: £6.00; Europe: £8.00 (US\$16.00). Elsewhere: £9.00 (US\$18.00). Please write to Alan Jenkins, 2a Llynffi Street, Bridgend, Mid Glamorgan, CF31 1SY, Wales, United Kingdom.

NEWS

At the time of writing, the double CD, THE BEST OF THE BEACH BOYS, has entered the charts at 36, not such a bad placing given that very little TV or press advertising has been evident. In addition to the 'standard' hits inclusions, tracks featured are "Caroline, No" (LP version), "Forever", "Tears In The Morning", "Disney Girls", "Surf's Up" "Sail On Sailor", "Rock & Roll Music" (LP mix), "Sumahama", "California Dreaming" (version two) and the ubiquitous "Kokomo". The most interesting out of the first official appearance on CD of the 4.28 single edit of 1979's disco remake of "Here Comes The Night", and it would seem that the Box Set masters have been used throughout, as the intro to "Cottonfields" is clipped, as per the Box.

Brian's TV special soundtrack album is slated for an early August release Stateside (thought something remarkably similar has been reported from Japan: the possibility of a bootleg is strong) whilst ORANGE CRATE ART - which may now be credited to Van Dyke Parks/Brian Wilson and carry the subtitle "Brian Wilson Sings Van Dyke Parks" - is scheduled for October 9th (this year, presumably).

The NON-appearance of Brian's TV show in April was apparently due to contractual problems surrounding a US airdate: calls to the BBC have promised a screening during the fall series of "Omnibus" - keep watching the schedules...

The Love-Wilson-Baywatch tie-up reported in the press recently has clouded the waters as to what's going on. Now, WE could very well be off the pace too, but OUR received info is as follows:

Brian, Mike & Carl have been laying down vocals to a PRE-EXISTING track from Brian's not-inconsiderable stockpile, to which his Loveship has penned new lyrics... and apparently Brian's having second thoughts and wants to hang on to the track. Sticking with Baywatch, the BB track on the appalling BAYWATCH album of last year, "Summer Of Love" has apparently been released as a single. WHY!?

In a recent conversation with a UK contact, Bruce Johnston put forward the notion of a fall UK visit, sponsored by the World Wide Fund for Nature, with Foreigner as support. It's all pie in the sky, probably won't happen (he's had bright ideas like this before - remember the SMILE collage on TEN YEARS OF HARMONY? Quite.) even though gigs at the Birmingham NEC and the Royal Albert Hall were mentioned. A gig that IS happening, however, is a tribute charity concert for Brian - details elsewhere.

At last, it can be confirmed - Bill Scanlon-Murphy's renowned, nay legendary SMILE special is to be aired (or has been aired depending

when this issue is despatched) on Radio One 7.00 p.m., Sunday 13th August. There are many reasons why this promises to be an absolute corker, not least of which is because of the level of input from Van Dyke Parks. According to Bill, Van Dyke "opened up" on the subject and provided hours of material including the fact that, contrary to other reports, he provided no musical input whatsoever (apart from playing the piano). Other contributions come from Brian, Marilyn, Bruce and Terry Melcher. Also on the SMILE front (and when is there NOT a SMILE front?), far from the compilation CD being a possibility, it looks like being a dead cert or heads will roll - the contract for its production specifies an October 1995 release date - so there.

Kingsley Abbott informs us that there is an upcoming Jeff Foskett CD which will include many tracks which capture the 1964 Beach Boys sound and songwriting era perfectly. Tracks include "Dancing Girl", "Mary Ann", "Thru My Window", "Keepin' The Summer Alive" (not the BB song), and "Weekend". Produced by Jeff and Gary Griffin, the tracks are WONDERFUL summer harmony productions ranking alongside the best of Carmen, Carvell or indeed Wilson! Watch out for this CD and miss it at your peril.

Something else to keep your eyes peeled for is the August issue of "Mojo" magazine which contains not only an interview with Brian Wilson, but a poll which places PET SOUNDS as the greatest album in the history of the cosmos - this magazine evidently has taste!

To close - there's a new book out Stateside on the all embracing subject of Brian, the Beach Boys and Southern California, penned by the excellent Tim White. Reviewed elsewhere, the concise word is "excellent".

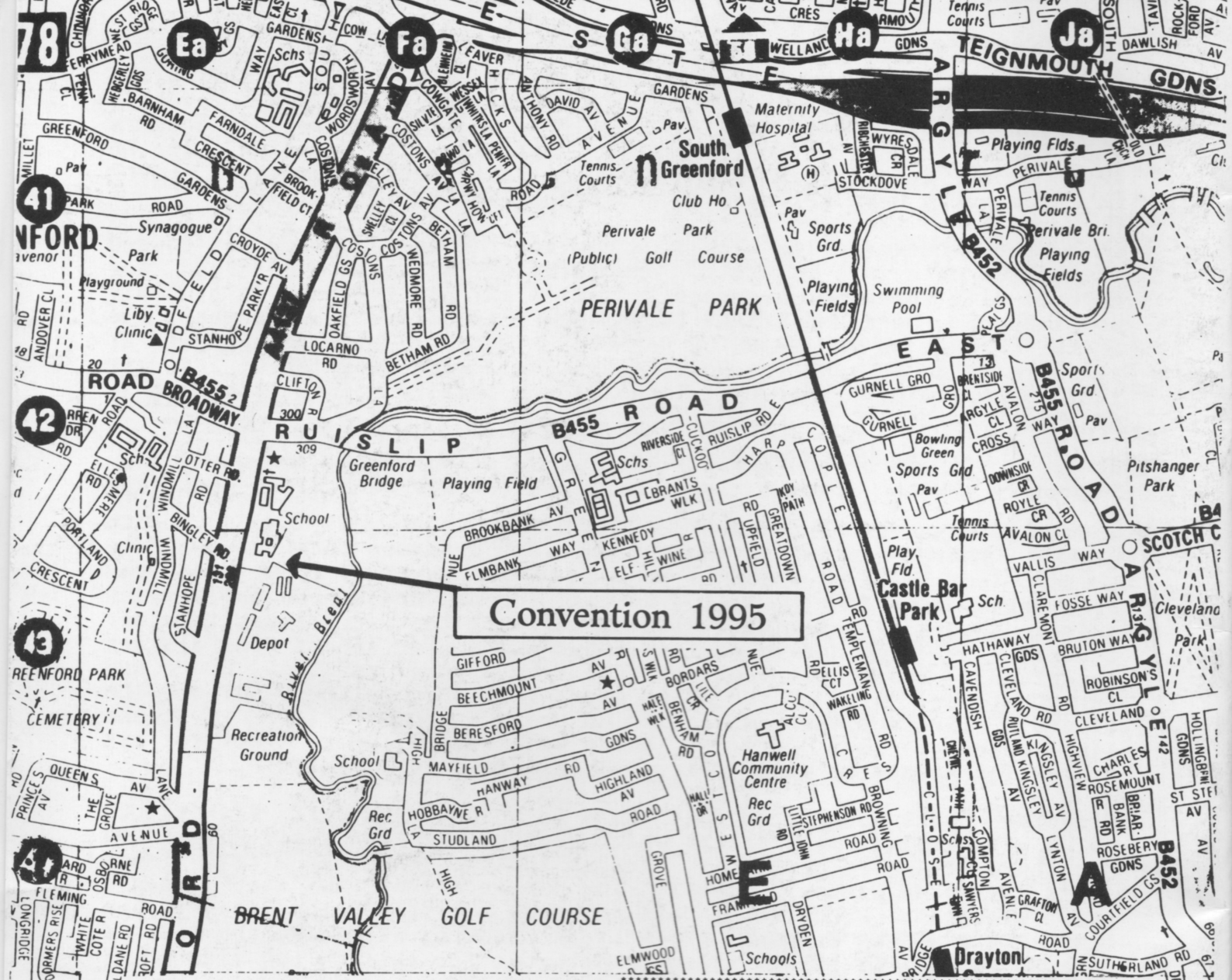
MIKE & AGD

STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS

The Brian Wilson TV special is scheduled for transmission sometime between 2nd and 8th September and is preceded by the album release. MCA have set the UK release for 28th August and tracks will include:- Meant For You, This Whole World, Caroline No, Let The Wind Blow, Love And Mercy, Do IT Again, Warmth Of The Sun, Wonderful, Still I Dream Of It, Melt Away, Til I Die.

Rumours are reaching us of a possible stage production based on the life and times of Brian Wilson and tentatively entitled 'Sweet Insanity'. More on this hopefully in next issue.

Just had a sneak preview of the video, Verdict, 'Don't Miss It'.



CONVENTION

1995

Saturday 16th September

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GREENFORD

Noon to 6 p.m.

TICKETS £5.00 each



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